**Why I prefer Griffith Translation to the translation made by Jamison & Brereton**

In the year 2015, when I decided to do in-depth study of the **Ten Mandalas of Rigved**, that time itself, I told myself not to target any Vedic Scholar whether he or she is the champion of the **Arya Migration Theory** (**AMT**) or the advocate of **Out of India Theory** (**OIT**).

Therefore, even though I have gone through many articles/books written by both types of Vedic experts, to keep myself away from the personal criticism or favouritism, I do not quote their names in my essays, but always mention **Griffith Translation**, as it is the **first book on Rigved** which I read seriously for several times in the first six months of 2015 and then prepared my own notes on different **fictional** and **factual Vedic characters**.

As the interpretation of the Rigvedic Hymns/Verses differ from a person to person, then it becomes increasingly difficult to bring all Vedic scholars on a common platform as each one has his/her own opinion about the **same Rigvedic feature**. Therefore, it becomes necessary to ask self-addressed questions to understand a line of thinking of a particular Vedic Scholar.

1. How does a person look at the content of a Rigvedic verse?
2. What does a person want to make out of it?

Since beginning, as I wanted to be the part of **fact finding mission** and **not the fault finding mission,** and hence decided to apply an **Investigative Approach** to explore the ancient Rigvedic Compositions in the best possible way using following tools/techniques.

1. **Minute observation of the contents of the verses.**
2. **Compilation and analysis of Data on various mythical and real characters.**
3. **Logical deduction to understand and solve tricky puzzles noticed in Rigved.**
4. **Application of the common sense and general awareness wherever necessary.**

Since the year 2015, I have spent considerable time in **knowing the contexts** of the application of various terms used by the Rigvedic Composers in the **Songs of Praise**. In other words, before drawing any conclusion on the subject of my interest, I always look for the **contextual clues** provided by the Poets anywhere in the text. As per my opinion, **original Rigved** composed in the **archaic Sanskrit Language** needs to be taken as the **primary source of information** and hence I treat it as the **Master Document**, and consider the translations made by several authors as the supportive or secondary texts. As I am **not the Vedic Sanskrit expert**, I always use **Griffith Translation** as a platform to launch my ideas on the various Rigvedic Topics, but regularly refer to **original Sanskrit text** and try to understand the best

possible meanings of the ancient terms using **Monier-Williams Sanskrit-English Dictionary**. Hence today, I proudly consider myself as the **Rigved Lover** and **not Vedic Expert**.

In **Avesta**, Vedic god **Indra** has been portrayed as an **insignificant demon**. Therefore, in the year 2018, I decided to go through the **Avestan** literature available on the Internet specifically to find out whether the Vedic Deities like **Vishnu**, **Brahmanaspati** or **Brihaspati**, **Maruts** who are described in **Rigved** as the close friends of **Indra** have been included or not. After reading two different books, I realised that the **Avestan Composers** did not mention **Vishnu, Maruts** and **Brahmanaspati / Brihaspati** in their Poems. Additionally, I also noticed that the **Avestan Poets** do not provide information about the **metres used** to compose the hymns. However, in **Rigved**, we find references of **Gayatri**, **Anustubh**, **Tristubh** etc. at a few places and the brief history of the origin of **seven metres** in the Last Mandala hymn **Rv-10.130**.

Please note that unlike **Avestan text**, in the **Mitanni** inscriptions, along with **Mitra**, **Varuna** and **Nasatyas;** Rigvedic **Indra** has been given the status of the one of the **Deities**.

In the year **2019**, on the Internet, first time I found the three volumes of "**The Rigveda-the Earliest Religious Poetry of India**" written by **Stephanie Jamison** and **Joel Brereton (SJ & JB);** published by the Oxford University Press and read them carefully and meticulously.

I spent about six months of the year 2019 doing comparative study of about 120 important Rigvedic hymns translated by **Griffith** and **Jamison & Brereton** that included the hymns addressed to Indra, Agni, Saraswati, Ribhus, Asvas, 10 Apri Suktas, Three War hymns of Mandala-7; Rv-1.164; Rv-2.1; Rv-2.41; Rv-3.33; Rv-3.53; Rv-4.16 to 20; Rv-8.96; Rv-10.71; Rv-10.72; Rv-10.75; Rv-10.82 & 83; Rv-10.85, Rv-10.86, Rv-10.90; Rv-10.121; Rv-10.124 & 125; Rv-10.129; Rv-10.130; Rv-10.190 etc. Moreover, I also paid special attention to the verses wherein the Poets have talked about the **real characters** such as river Sindhu; Aryas, Ila; Ilaspade; Nahusha, Angirasas; Bhrigus; Bharatas (Devavata, Srnjaya, Divodasa, Sudasa); Purukutsa; Trasadasyu; Five Tribes (Anu Druhyu, Puru, Turvasa and Yadu); Dasas & Dasyus, Gandharva etc. and found minor differences between the two translations.

Whenever I decide to write a new essay, first I pray to the ancient Rishis like Angirasas, Bhrigus, Grtsamadas, Visvamitras, Vamadevas, Bharadwajas, Vasisthas, Atris, Kanvas, Kashyapas etc. to reveal me the knowledge they intended to transfer to their next generations through these **Poems of Praise**. As I have very high regards for them, in my essays, generally, I indicate them as the **P**oets or **C**omposers (means **P** and **C** in capital letters in my articles). Following examples would explain my views on the comparison of the two translations.

## I. Comparing Griffith Translation with the translation done by Jamison & Brereton

Here randomly selected four verses are taken for comparative study of the Nineteenth century translation (Griffith) with Twenty First century translation (Jamison and Brereton).

### Example-1: Verse dedicated to Saraswati indicates precarious state of the river

The verse given below is taken from the hymn dedicated to **Saraswati** which manifests at that time, the river was in bad state.

**Rv-6.61,14:** *sarasvatyabhi no neṣi vasyo māpa spharīḥ payasā mā na ādhak* |
*juṣasva naḥ sakhyā veśyā ca mā tvat kṣetrāṇyaraṇāni ganma* ||

सर॑स्वत्य॒भि नो॑ नेषि॒ वस्यो॒ मापं॑ स्फरी॒ः पय॑सा॒ मा न॒ आ ध॑क् । जु॒षस्वं नः स॒ख्या वे॒श्यां च॒ मा त्वत्क्षे॒त्रा॒ण्यर॑णानि गन्म ॥

The translations of the above verse done by **Griffith** and **SJ & JB** are as under.

### Griffith Translation

# Guide us, **Sarasvati**, to glorious treasure: **refuse us not thy milk**, nor spurn us from thee.
Gladly accept our friendship and obedience: **let us not go from thee to distant countries**.

### SJ & JB Translation

14. O **Sarasvatī**, lead us to a better state. **Do not spring away with your milk**; do not come up short for us. Take delight in our partnerships and communities**. Let us not go from you to alien dwelling place**s.

**Comment**: Although **Griffith** translated above verse belongs to the last decade of nineteenth century and uses **English language of Victorian Period**, but when compared it with **SJ & JB Translation** made in recent past**,** I do not find major difference in both works, as they imply nearly same meaning depicting **pathetic condition of the river**, wherein the Poet requests **Saraswati** not to deny them **her milk** (means the Composer treats the **river as his mother**) or water to them otherwise, the People who now reside on **her banks** will be compelled to move to other **alien or unknown places** or **distant countries** (**plural** means the people would migrate to **many localities of their choice** or **different locations where water is available** or **all the occupants may not shift to the same place**). It means that **Saraswati**, the beloved river of the Priests did not have water in the sufficient quantity to fulfil the needs of the residents.

**Example-2: Verse addressed to Saraswati depicting river flowed from mountain to sea:**

**Rv-7.95,2**: ***ekācetat sarasvatī nadīnāṃ śuciryatī ghiribhya ā samudrāt*** |
***rāyaścetantī bhuvanasya bhūrerghṛtaṃ payo duduhe nāhuṣāya*** ||

एकांचेत॒त्सर॑स्वती न॒दीनां॒ शुचि॑र्य॒ती गि॒रिभ्य॒ आ स॑मु॒द्रात् । रा॒यश्चेत॑न्ती॒ भुव॑नस्य॒ भूरे॑र्घृ॒तं पयो॑ दुदुहे॒ नाहु॑षाय ॥

## Griffith Translation

# **Pure** in her course from **mountains to the ocean**, **alone of streams Sarasvati** hath listened.

**Thinking of wealth** and the great world of creatures, she poured for **Nahusa** her **milk and fatness**.

## SJ and JB Translation

2. **Alone of the rivers, Sarasvatī** shows **clear**, as she goes gleaming from the **mountains all the way to the sea**. Taking note of the **abundant wealth of the world**, she has milked out **ghee and milk** for the **Nāhuṣa**.

**Comment:** Through the verse addressed to river **Saraswati**, the Poet has communicated us that when the ancient king **Nahusha** was ruling his kingdom located on the bank of river **Saraswati**, the river used to flow from **mountain to sea**. However, by using two key words ***ekā*/Alone** and ***śuci*/Pure** in the verse; the Composer has brought out the fact that out of several rivers of that region, earlier time, **only Saraswati** was fortunate enough to complete her full course from the mountain /the point of her origin to the sea/termination point. In other words, other rivers of that locality or **Ilaspade** area did not meet the sea directly.

Now coming to the point of comparison of the two translation, both translations exhibit use of similar key words such as **Alone**, **Mountain**, **Sea/Ocean**, **Nahush**a, **Milk**, **Ghee/Fatness**, **Wealth**, **World** etc. However, instead of the Griffith translated word **Pure** for ***Shuchi***, in the translation of **SJ & JB,** we find the application of the word **Clear**.

In my note/essay written earlier on the said verse, I gave more stress on the two key words, **Alone** and **Pure** to highlight the fact that, as compared to several other rivers of the eastern part of Rigvedic Territory, **Saraswati** is the only river that carries water (indigenous) independently from the **origin to sea**, meaning thereby she does not need help of any major river to complete her journey to reach the Ocean/sea. As a matter of fact, this was the situation of the river when **Nahusha**, the descendant of queen **Ila** was the ruler of that land. However, the verse **Rv-7.96,2** tells us that **Saraswati** of the **Puru's land** had become a seasonal river.

**Example -3**: **Factual Conditions of the rivers of the eastern part of Rigvedic Territory:**

**Rv-7.50,4***: yāḥ pravato nivata udvata udanvatīranudakāśca yāḥ |*
*tā asmabhyaṃ payasā pinvamānāḥ śivā devīraśipadā bhavantu sarvā nadyo aśimidā bhavantu* ||

याः प्र॒वतो॑ नि॒वत॑ उ॒द्वत॑ उद॒न्वती॑रनुद॒काश्च॒ याः । ता अ॒स्मभ्यं॒ पय॑सा॒ पिन्व॑मानाः शि॒वा दे॒वीर॑शिप॒दा भ॑वन्तु॒ सर्वा॑ न॒द्यो॑ अशिमि॒दा भ॑वन्तु ॥

## Griffith Translation

# The steep **declivities, the valleys, and the heights**, the **channels full of water**, and the **waterless.**

May those who **swell with water**, **gracious Goddesses**, never afflict us with the **Sipada** disease, **may all the rivers keep us free** from **Simida**.

## SJ and JB Translation

4. (The rivers) that are from the **slope, depth, and height**, those that are filled with water and those empty of water— let (these) kindly (river-) **goddesses**, **swelling with (waters** as their) milk, become for us free of **śipadā-demons**, let all the rivers become free of **śimidā-demons**.

**Comment**: On the basis of the content of the above verse, it can be said that the Composer has **personally visited many rivers** of the region and then made **observations** on the variations in **slope**, **depth** and **height** of these rivers, but did not forget to mention that, some of the rivers carry water in their channels and some are dry/waterless as well. Use of the special terms **Shipada** and **Shimida** in the second line of the verse hints at the **pollution of river water** resulting in the spread of **water-borne diseases**. The Poet has specifically termed the **Water Carrying Rivers** as the **Goddesses** and then requested them do something to make the people of that area **free from the water-borne diseases**. It means to say that, in the eastern area (**Ilaspade**/***vara a prithvivya***), the **survival of the people was definitely at stake**.

When the translations made by **Griffith** and **SJ & JB** are compared, we find no major difference. Only noticeable thing is, **SJ & JB** have treated the terms **Shipada** and **Shimida** as the **demons**, whereas, **Griffith** has implicitly considered them as the diseases caused due to water (polluted). In my opinion, **Griffith** version is closer to the truth.

**Example-4**: **Suryaa, the daughter of the Sun, her three guardians and real husband**:

**Rv-10.85,40:** *somo dadad gandharvāya gandharvo* dadadaghnaye |
*rayiṃ caputrāṃścādādaghnirmahyamatho imām* ||

सोमः प्रथमो विविदे गन्धर्वो विविद उत्तरः । तृतीयो अग्निष्टे पतिस्तुरीयस्ते मनुष्यजाः ॥

**Griffith Translation** as given below

# **Soma** obtained her **first** of all; **next** the **Gandharva** was her lord.

**Agni** was thy **third husband**: now one born of **woman is thy fourth**.

**SJ & JB Translation**

40. **Soma** acquired (you) first; the **Gandharva** acquired (you) next.

**Agni** was your **third husband**. The **fourth was human-born**.

**Comment**: In the above verse, the Poet has spoken about the four different characters who come in the life of **Suryaa / सूर्या**, the **daughter of the Sun** and they are **Soma**, **Gandharva**, **Agni** and a **human-born entity**.

The most surprising element of the verse **Rv-10.85,40** is the use of word **pati/ पति** in it as it has created confusion due to its misinterpretation. **Griffith** and **SJ & JB** translations of the said verse indicate the interpretation of term **pati/ पति** as **husband** which is **incorrect.** This is because, the contents of verses **Rv-10.85,28 to 30** imply that **Suryaa/ सूर्या** has passed the **virginity test** (I take it as a **contextual clue** provided by the Poet) after the **physical union** with her official husband. Therefore, the entities **Soma**, **Gandharva** and **Agni** need to be treated as her **Guardians** or **Care takers** from her birth to till she attains the marriageable age.

When the hymn **Rv-10.85** is **studied in totality**, then only one can realise that although the **Sun** is called as her **father**, but there is **no mention of her mother** in the complete **Rigvedic text**. Moreover, during her marriage function, **Suryaa's parents** remain absent. It hints at, she is born through an **illicit relationship** and hence as a new born baby left by her mother, she grows up drinking **Soma** (as a child born from the Deities, drinks **Soma** instead of cow's milk), then in early days looked after by **Gandharva**, and finally trained in cooking area by **Agni**.

In my view, both **Griffith** and **SJ & JB** are wrong in applying the meaning of **Sanskrit** term ***Pati*** as **husband** to **all four characters** mentioned as it goes against the idea of **virginity test** cleared by **Suryaa** during the very first intercourse she has with the human-born husband.

**II. Logical Deduction from the information provided by the different Poets**:

**Logical deduction** involves the identification, collection of information on a chosen topic, and correlation of the available evidence and then **drawing conclusions** or **solving Rigvedic puzzles** using **analytical reasoning technique** which is nothing but a **mental operation**. In other words, **Logical Deduction** is the analytical examination of the compiled data on a selected Rigvedic subject. Inference or conclusion drawn could be a prediction or guess and is generally based on the direct or indirect observations made on the compiled information. In the following paragraphs, we would discuss about a few examples wherein the **Logical Deduction** is applied to understand **some Rigvedic Characters**.

**A. Finding the origin of "Agni of Yajna" using Logical Deduction:**

After **Indra, Agni** is the second-most important Vedic Deity mentioned in **Rigved**, as the several Composers have lauded the **fire-god** in about 200 hymns. **Grtsamada**, the **Mandala-2 Composer** in the very first hymn which I treat it is as an **introductory speech** delivered by the Poet on behalf of god **Agni**, in which he has properly introduced the three different forms or sources or births of the **fire-god** as described in the verse given below.

**Rv-2.1,1:** *tvamagne dyubhistvamāśuśukṣaṇistvamadbhyastvamaśmanas pari* |
*tvaṃ vanebhyastvamoṣadhībhyastvaṃ nṛṇāṃ nṛpate jāyase śuciḥ* ||

त्वमग्ने द्युभिस्त्वमाशुशुक्षणिस्त्वमद्भ्यस्त्वमश्मनस्परि । त्वं वनेभ्यस्त्वमोषधीभ्यस्त्वं नृणां नृपते जायसे शुचिः ॥

**Griffith Translation**

**#** Thou, Agni, shining in thy glory through the days, art brought to life from out the **waters**, **from the stone**:
From out the **forest trees and herbs** that grow on ground, thou, Sovran Lord of men art generated pure.

**SJ & JB Translation**

1. You, Agni, (are born) throughout the days, you who are eager to blaze here; you (are born) from the **waters**, you from **the stone**, you from the **trees**, you from the **plants**, you, men-lord of men, are born blazing.

**Comment:** Both translations talk about the birth of **Agni** from the main sources such as **waters**, **stone** (through friction) and the **forest trees** (wild fire) and also plants grown in the fields. Scholars generally consider the term **Waters** as the **Sun** or **lightning**. In addition to these two things, I also take it as, **Agni** is fashioned from a liquid like **ghee/clarified butter** normally used to light the lamp.

**Rv-6.15,2**: *mitraṃ na yaṃ sudhitaṃ **bhṛghavo** dadhurvanaspatāvīḍyamūrdhvaśociṣam |*
*sa tvaṃ suprīto vītahavye adbhuta praśastibhirmahayase dive ||*

मि॒त्रं न यं सुधि॑तं॒ भृग॑वो द॒धुर्वन॒स्पता॒वीड्य॑मू॒र्ध्वशो॑चिषम् । स त्वं सुप्रीं॑तो वी॒तह॑व्ये अद्भुत॒ प्रश॑स्तिभिर्महयसे दि॒वेदि॑वे ॥

## Griffith Translation

# Whom, well-dissed, the **Bhrgus** established as a friend, whom men must glorify, high-flaming in the wood.
As such, most friendly, thou art every day extolled in lauds by Vitahavya, O thou wondrous God.

## SJ & JB Translation

2. Whom the **Bhṛgus** installed like a well-installed envoy, to be reverently invoked at the "tree" [=sacrificial post], with flames erect, you, o infallible one, well pleased in Vītahavya, are magnified with eulogies every day.

**Comment**: **Bharadwaja**, the Poet of **Mandala-6** who is believed to be from **Angirasa** clan has stated that it is the **Bhrigus** who established **Agni** as a friend of the people.

**Rv-1.60,1:** *vahniṃ yaśasaṃ vidathasya ketuṃ suprāvyaṃ dūtaṃ sadyoartham |*
***dvijanmānaṃ** rayimiva praśastaṃ rātiṃ **bharad bhṛghavemātariśvā** ||*

वह्निं य॒शसं॑ वि॒दथ॑स्य के॒तुं सु॑प्रा॒व्यं॑ दू॒तं स॒द्योअ॑र्थम् । द्वि॒जन्मा॑नं र॒यिमि॑व प्रश॒स्तं रा॒तिं भ॑र॒द्भृग॑वे मात॒रिश्वा॑ ॥

## Griffith Translation

# As twere some goodly treasure **Matarisvan brought, as a gift**, the glorious Priest to **Bhrgu**,
Banner of sacrifice, the good Protector, **child of two births**, the swiftly moving envoy.

## SJ & JB Translation

1. Glorious conveyor and beacon of the rite, pursuing (his ritual duties) well, the messenger who immediately (reaches) his goal, of **double birth**, celebrated like wealth—**Mātariśvan brought him as a gift to Bhṛgu**.

**Comment**: Both translations signal that **Agni** (of **Yajna**) is a gift given by **Matarisvan** (wind) to an ancient Rishi **Bhrigu**. The Poet has described **Agni** as ***Dvi-janma***; which implies that God **Agni** experiences **two births on the land** means, one birth in the house of man by way of rubbing a wooden stick or stone over another and is popularly known as **Griha-pati** and probably another birth occurs in the forests as the **wildfire**.

**Rv-3.9,5:** *sasṛvāṃsamiva tmanāghnimitthā tirohitam* |
*ainaṃ nayan mātariśvā parāvato devebhyo mathitaṃ pari* ||

स॒सृ॒वांसमिव॒ त्मना॒ग्निमि॒त्था ति॒रोहि॑तम् । ऐनं॑ नयन्मात॒रिश्वा॑ परा॒वतो॑ दे॒वेभ्यो॑ मथि॒तं परि॑ ॥

**Griffith Translation**

# **Him wandering** at his own free will, **Agni** here **hidden from our view**,
**Him Matarisvan brought to us from far** away produced by friction, from the Gods.

**SJ & JB Translation**

5. **Agni**, hidden thus, as if he had run away on his own, him did **Mātariśvan** lead here **from the far distance**, stolen from among the gods.

**Comment**: In both translations, we find one thing common and that is, when **Agni** is **wandering from place to place** on his own, but not visible to human beings, then it is **Matarisvan** (**wild wind**) brought him to the Vedic people from a long distance purposely taking him away from the company of other Gods.

**Rv-5.11,6:** *tvām **agne aṅgiraso** guhā hitam anv avindañ chiśriyāṇaṃ **vane vane*** |
*sa jāyase mathyamānaḥ saho mahat tvām āhuḥ sahasas putram aṅgiraḥ* ||

त्वाम॑ग्ने॒ अङ्गि॑रसो॒ गुहा॑ हि॒तमन्व॑विन्दञ्छिश्रिया॒णं वने॑वने । स जा॑यसे म॒थ्यमा॑नः॒ सहो॑ म॒हत्त्वामा॑हुः॒ सह॑सस्पु॒त्रम॑ङ्गि॒रः ॥

**Griffith Translation**

# O Agni, the **Angirases discovered** thee what time thou **layest hidden**, fleeing back **from wood to wood**.
Thou by attrition art produced as conquering might, and men, **O Angiras**, call thee the Son of Strength.

**SJ & JB Translation**

6. You, **Agni**, did the **Angirases find**, though you were **hidden in secret**, resting **in every piece of wood**. Being churned, you are born to great strength. You they call the child of strength, **o Angiras**.

**Comment:** Again both translations bring out the same thing, i.e. **Agni is hidden somewhere**, but **Angirasas go in** search of him from **one forest to other** (or from woods to woods). Here the Sanskrit word ***Vana*/ वन** is considered as **forest** [**3**] and not a wood as mentioned in both translations. Please note that in the entire **Mandala-5**, there is no mention of the term **Bhrigu/Bhrigus**. Surprisingly, here the Composer has credited the discovery of the **Agni** to the **Angirasas** which is against the information provided by the Composers of the verses **Rv-6.15,2** and **Rv-1.60,1** wherein the **Bhrigus** are mentioned as the founder of **Yajna**.

The fundamental question here is, in those days, in every house, when **food was cooked** using **firewood**, and then why did the Poet from **Atri clan** say that **Angirasas** go from **forest to forest** or **woods to woods** (***Vane Vane***) in search of **Agni**? As if, the Poet **Atri** through the verse **Rv-5.11,6** wants to discredit the ancient **Bhrigus** from establishing **Yajna** ritual in the Vedic World. As discussed earlier, in the **87 hymns of Mandala-5**, there is **no reference** of the term **Bhrigu/Bhrigus**.

From the information given in the verses **Rv-6.15,2** and **Rv-1.60,1**; it is crystal clear that ancient **Bhrigus** were the originators of the **Yajna** rite in the Vedic Philosophy, but that was instituted after the fashioning of the Supreme God **Indra**.

The Poets of the verses **Rv-3.9,5** and **Rv-5.11,6** have provided the **contextual clues** in the form of the terms **Matarisvan** and **Forest** respectively, makes me to draw a conclusion that **Yajna** is a **small scale duplication** of the **wildfire** that occurs in **forests and grasslands** either naturally or by a mistake of man in which a **wild wind** (**Matarisvan**) plays an important role in spreading the wildfire very quickly.

As we know, **wildfire** often causes widespread destruction of the living beings including birds, animals, trees, vegetation and a small number of human beings as well, and probably, due to this aspect, since Vedic period, in **Yajna ritual**, many herbivorous animals and occasionally human being too are sacrificed in the sacred fire.

Please remember that **Agni of Yajna** is different from **household Agni** (***Griha-Pati***).

**B. Logical Deduction leads to the categorization of the Aryas based on their behaviour:**

Although the dictionary [3] meaning of the Rigvedic word **Arya** is a noble or respectable or honourable or faithful person, yet for more than a century, Vedic Scholars have been constantly debating to resolve the key issue, but till date, did not arrive at an answer that would satisfy one and all.

In this section, first we would focus our attention on the adjectives used by the Rigvedic Poets to describe the **specialities of Aryas of Rigved** and also discuss about them taking into consideration the terms used by **Griffith** and **SJ & JB** in their translations.

Information compiled on the term **Arya** from the **master document Rigved** depicting the key **attributes** and the translations made by **Griffith** and **SJ & JB** have been placed in the **Table 1 to 3**.

**Table-1: Application of the adjective *Jyoti* manifests the Light seeking Aryas/Good Aryas**

| Verse number | Phrase used in Sanskrit | Griffith Translation | SJ & JB Translation |
|---|---|---|---|
| **Rv-2.11,18** | ***Jyotirāryāya*** **/** ज्योतिरार्याय | Light to light the Arya. | Light for the Arya. |
| **Rv-7.5.6** | ***Jyotirjanayannāryāya*** **/** ज्योतिर्जनयन्नार्याय | Light to light the Arya. | Broad light for the Arya. |
| **Rv-7.33,7** | ***āryā jyotiraghrāḥ*** **/** आर्या ज्योतिरग्राः | A light before Arya. | Arya have light in front. |
| **Rv-1.59,2** | ***Jyotiridāryāya*** **/** ज्योतिरिदार्याय | A light unto the Arya. | Light just for the Arya. |
| **Rv-1.117,21** | ***jyotiścakrathurāryāya/*** ज्योतिश्चक्रथुरार्याय | Light unto the Arya. | Wide light for the Arya. |
| **Rv-10.43,4** | ***jyotirāryam*** **/** ज्योतिरार्यम् | The Aryas' light. | Light of the Arya. |

**Comment on Table-1**: The use of the term ***Jyoti*** as an adjective to describe speciality of the **Arya** as given in the **Table-1** practically means **a Light Seeker** and is applicable to the **Rigvedic Poets** or **Priests** as in general**,** they were the **knowledge-oriented people**. **Griffith** and **SJ & JB** translated verses also hint at the same thing. Therefore, here the term **Arya** is definitely applicable to the **members of Priestly Community.** As before the Rigvedic period, the **Ancestors of the Rigvedic Priests** and **their several generations** were actively involved in shaping **Early Vedic Philosophy** including **Yajna ritual** and hence I call all of them as the **Good Aryas**.

**Table-2: Use of the term *Vritra* for the Aryas having negative thoughts/Bad Aryas**

| Verse number | Phrase used in Sanskrit | Griffith Translation | SJ & JB Translation |
|---|---|---|---|
| **Rv-6.22,10** | ***āryāṇi vṛtrā karo* /** आर्याणि वृत्रा करो | The Arya's hate. | The Arya obstacles. |
| **Rv-6.33,3** | ***vṛtrāṇyāryā* /** वृत्राण्यार्या | Foemen the Arya. | The Arya obstacles. |
| **Rv-6.60,6** | ***hato vṛtrāṇyāryā* /** हतो वृत्राण्यार्या | Our Arya foes. | The Arya obstacles. |
| **Rv-7.83,1** | ***vṛtrā hatamāryāṇ* /** वृत्रा हतमार्याणि | Aryan enemies. | The Arya obstacles. |
| **Rv-10.69,6** | ***vṛtrāṇyāryā* /** वृत्राण्यार्या | Aryas' hatred. | The Arya obstacles. |

**Comment on Table-2:** Here the Composers have used the term **Vritra** as an adjective to denote the negative aspects/characteristic features of the **Aryas**. **Griffith** has clearly translated the word **Vritras** as the **foes or enemies**, whereas, **SJ & JB vaguely** defined it as the **obstacles**. It means to say that in the **original Sanskrit verses**, the use of term **Vritra** depicts **negative** or **hostile nature** of some **Aryas** with the **Priests** and hence I term them as the **Bad Aryas**.

**Table-3: Original meaning of the term *Vritra* as depicted by Griffith and SJ & BJ**

| Verse Number | Rigvedic phrase | Griffith Translation | SJ & JB Translation |
|---|---|---|---|
| **Rv-2.14,2** | ***apo vavrivāṃsaṃ vṛtraṃ*** | The rain-withholding **Vrtra**. | **Vrtra**, who had enclosed the waters. |
| **Rv-4.16,7** | ***apo vṛtraṃ vavrivāṃsam*** | The floods' obstructer, **Vrtra**. | **Vrtra**, who had been enclosing the waters. |
| **Rv-6.20,2** | ***ahiṃ yad vṛtramapo vavrivāṃsaṃ*** | **Vrtra** the Dragon who enclosed the waters. | **Vrtra**, who had obstructed the waters. |

**Comment on Table-3:** In the above mentioned verses, **Griffith and SJ & JB** have considered the word **Vritra** as an **atmospheric demon** who has taken the water of whole world in his captivity. However, as illustrated in the **Table-2**, the Poets have also used the identical term **Vritra** as the adversaries of the Priests. It means that it is an inescapable need of a Rigved reader to understand and interpret many Rigvedic words like **Vritra** in the **proper contexts**.

In the **War hymns** of **Mandala-7**, the existence of the **Bad Aryas** have been implicitly described as the **non-believers of Indra** (**Rv-7.18,16**) and **non-performers of Yajna (Rv-7.83,7)** which conveys us that they were the **opponents of Bharata king Sudasa** and hence the Vedic Priests also. In other words, the **Five Tribes of Nahusha** (**Anu**, **Druhyu**, **Puru**, **Turvasa** and **Yadu**) who jointly fought the **War of Ten Kings** against king **Sudasa** are the **Bad Aryas** of **Rigved**. As a matter of fact, the **Bad Aryas** also lived and ruled the different parts of **Rigvedic Territory** that stretched from river **Yamuna** (**east**) to **Rasa (extreme west)**.

As the people belonging to the **Five Tribes** also spoke the archaic **Sanskrit language**, and hence despite regularly acting against the interest of Priests, the Rigvedic Poets have also named them as the **Aryas**. In other words, the **Bad Aryas** are those **Aryas who exhibited Vritra Mentality,** strongly opposed the spread of **Vedic Philosophy** in the other adjoining countries and also the expansion of the **Bharata's** kingdom, means they often exhibited the **behaviour** very similar to an **atmospheric demon Vritra** (personification of drought).

It means to say that, the region where the **Good Aryas** (**Priests**) lived, **Bad Aryas** or the **Aryas having Vritra mind-set** were also present around them. Like the **Dasas** and **Dasyus**, **Bad Aryas** too created problems for the **Yajna worshippers** or **the Priestly People**, but their roles or acts as the **trouble makers** were not identical.

In short, the **Good Aryas** wanted to spread **their way of life** to other areas whereas, the **Bad Aryas** who did not believe in **Indra** and **Yajna** were against the move of the **Good Aryas**.

**In sum**, based on the information collected from the **master document**, it can be concluded that **all Aryas** were the **speakers of archaic Sanskrit language,** but the Priests and Bharatas had strong belief in **Indra** and **Yajna.** On the contrary, since pre-Rigvedic period till their loss in the **War of Ten Kings**, some **Aryas** who were the descendant of **Nahusha**, did not have faith in the two key elements of Vedic Ideology i.e. **Indra** and **Yajna**. **Logical Deduction** of the data presented in **Table-1 to 3** leads to the **categorization of the Aryas** as the **Good Aryas** or the **Light seeking Aryas** and the **Bad Aryas** who exhibited **Vritra mentality** (behaviour similar to an atmospheric demon **Vritra**).

In the last ten years, I have gone through several books, articles/papers written by the eminent scholars, but so far did not come across a literary work of any Vedic Scholar or Commentator who took interest or initiative to **categorize the Vedic Aryas** based on the information available in the **Original Ancient Sanskrit text** about the **distinct behaviour of the Arya People**.

**C. Logical Deduction makes it possible to solve the mystery of Hymn Rv-8.96**:

For several days, the content of the Hymn **Rv-8.96** baffled me as could not understand the intention of the Poet behind the cryptically composed hymn devoted to **Indra**. In one of its verses, the Poet has enigmatically compared a **past episode of birth of Indra** (see verse **RV-8.96,16**) with the tense situation prevailing at that point of time, and in another verse, the Composer has conveyed us that **Indra** was able to conquer the **Godless Tribes** with the help of his friend **Brihaspati** (refer to verse **Rv-8.96,15)**. The most surprising element in the hymn is the use of very special phrase **Weapon-less Asuras**, who are also called as the **Godless** (**अनायुधासो असुरा अदेवा/** ***anāyudhāso asurā adevā***) in the verse **Rv-8.96,9** as out of more than thousand poems, only in this hymn, the Rigvedic Poet has used this very special term.

Then a basic question arises, **who were the people to whom the Poet made his target in the hymn?** One thing is crystal clear that the Opponents were **not from the warrior class** as they are described to be **weapon-less**, and also defined as the **non-believer of Indra** (***Adeva***). As the Composer has brought **Brihaspati** in the forefront, means there is a **serious verbal clash between two groups of the Priests** and **God Indra** is the main target of the **Godless Tribe**. However, Poet has claimed that ultimately the **oral war** is won by the **believers of Indra** with the help of **Brihaspati** (see verses **Rv-8.96,13 to 15**).

To decode the messages hidden in the hymn **Rv-8,96**, I had to read the **Mandala-8** hymns dedicated to **Indra** several times and then made the following observations. Information compiled from **Griffith** and **SJ & JB Translations** is presented in **Table-4**.

- The very first hymn of **Mandala-8** is addressed to **Indra**. This is an unusual thing as with the exception of **Soma Pavamana Mandala** (Mandala-9), in the remaining Eight Mandalas, the very first hymn is dedicated to **Agni**.
- It is strange but fact that out of the **103 hymns of Mandala-8**, about **50 hymns** are dedicated to **Indra alone** and five hymns are jointly addressed to I**ndra and other Gods**. It means to say that, **more than 50%** of the hymns of **Mandala-8** are devoted to the **mythical God Indra** only.
- Also in this Mandala, the Poets from **Kanva** and **Angirasa** clans have used **Shatakrata/hundred resolves** term referring to **Indra** maximum times (about 36 times) and the said term is found six times in a single hymn **Rv-8.36**.
- In the hymn **Rv-8.36** the Poet has declared **Indra** as the **creator of Heaven** and **Earth** which goes against the **tenets of Early Vedic Philosophy**.

**Table-4: Isolation of Indra during the period of Mandala-8**

| *Verse Number* | Griffith Translation *of Mandala-8 verses depicting the acts of* god Indra | SJ and JB Translation *of Mandala-8 versus describing the acts of* god Indra |
|---|---|---|
| **Rv-8.15,3; 11** | **King alone thou smitest Vrtras dead. Indra alone executes the mighty deed.** | **Indra alone** keeps smashing **obstacles** means **Vritras.** |
| **Rv-8.16,8** | **Victorious even when alone.** | **Even though alone, he is overwhelming.** |
| **Rv-8.21,13** | **All ancient time rival-less ever and companionless art thou.** | **You are without rival, without friend, Indra, by birth and from of old.** |
| **Rv-8.24,15** | **Never was any Hero born before thee mightier than thou.** | **Never before has a greater hero than you been born.** |
| **Rv-8.36,4** | **Creator of the heaven, creator of the earth, O Satakratu.** | **Begetter of heaven, begetter of earth.** |
| **Rv-8.62,2** | **Sole among chiefs, companionless, impetuous, and peerless.** | **Without yokemate, without equal among superior men, irrepressible—he alone.** |
| **Rv-8.70,5** | **Indra, if a hundred heavens and if a hundred earths were thine. Not a thousand Suns could match thee at thy birth.** | **A hundred heavens and a hundred earths could be yours, Indra. A thousand suns were not equal to you.** |
| **Rv-8.76,1 to 9** | **Indra** takes the help of **Maruts** to destroy **Vritra** and other enemies. | **The Maruts are mentioned as Indra's companions in all nine verses.** |
| **Rv-8.96,7** | Except **Maruts** all other old Gods desert **Indra**. | **But for Maruts, all the gods who were your partners deserted you.** |
| **Rv-8.96,19** | **Indra,** the aggressive **Hero**, the only **Vritra slayer** is **alone** now. | **Who all alone is the performer of manly labors. "That's the Vr̥tra-smiter!"** |
| **Rv-8.97,9** | Neither **Gods** nor **Mortals** want to pay attention to **Indra**. | **The gods have not attained you, nor mortals.** |
| **Rv-8.100,3** | **"Who has seen Indra**?" "If **He** does not exist, then whom shall we worship?" (It shows that **Indra's** presence was questioned by some). | **'Indra does not exist,' so says many a one. 'Who has seen him? Whom shall we praise?' "** |
| **Rv-8.100,5** | **Indra** is resting on his back alone & his old friends started heckling **Him**. | **Sitting alone on the back of the delightful one, 'my comrades have cried out like children.'** |
| **Rv-8.100,7** | **Indra's bolt** struck the vital body parts of **Vritra**, hence the latter is not seen there. | **Indra has let fly his mace down onto Vr̥tra's mortal place.** |
| **Rv-8.52,7** | **Indra** is considered as the ***Turiya*/Fourth Aditya.** | **O fourth Āditya, the invocation destined for you, for Indra.** |

Information placed in **Table-4** clearly manifests that during the period of composition of **Mandala-8**, the Supreme God **Indra** was intentionally isolated and then targeted by some people who are identified as the **Weapon-less Asuras** by the Poet of hymn **Rv-8.96**.

As a matter of fact, the Poet of the hymn **Rv-8.52 in the verse-7** has tried to include **Indra** in the **list of Adityas**, as in the said verse he has designated **Indra as the fourth Aditya**. Probably the Poet wanted to place the god after **Varuna**, **Mitra** and **Aryaman** as these three Gods appear together in several verses of the hymns of different Mandalas. Please note that except this verse, **in no other verse** of the text, **Indra is considered as Aditya**.

As hinted in **Table-4**, during the period of **Mandala-8**, **Indra** lost his original charm and importance leading to desertion of his close friends. It means to say that some undefined people took strong objection to undue glorification of **Indra alone,** but had no problem with other Vedic Deities. That is why, some **Mandala-8 Poets** say that even though **Indra is alone now**, still he is capable to kill **Vritra,** and needs no support from any other god. Only the Singer of the hymn **Rv-8.76** has stated that **Indra** took the help of **Maruts** to kill the enemies.

In the brain teasing hymn **Rv-8.96**; the Poet has cryptically described several small events/stories that are not easy to understand. In the verse **Rv-8.96,9** the Composer has enigmatically identified the **opponents of Indra** as ***anāyudhāso asurā adevā*** or **Weapon-less Asuras** who had **no faith in God Indra (*adeva*).** Those **Weapon-less Asuras** (definitely did not belong to the warrior class) or the **people** are none other than a section of the **Rigvedic Priests**, most likely from the family of **Bhrigu** as at the time of the **War of Ten Kings**, the **Bhrigus** are described to be friendly with the **Druhyus** (refer to the verse **Rv-7.18,6**).

The Poet in the verse **Rv-8.96,16** has occultly informed us that the current situation is very similar to the **time of birth of Indra** whose entry in the world was opposed by some.

The Poet in the verses **Rv-8.96,13 to 15** has enigmatically brought out the differences among the members of Vedic Community as "**a black drop (*drapso)* / a seed of discord** got multiplied like anything, and then challengers sank together in river **Amshumati** as a **black cloud** sinks in the water means the group of **opponents of Indra** disappeared somewhere. God **Indra** could win the verbal war against the ***Adeva/Non-believers*** with the aid of **Brihaspati**.

Whether one refers to **Griffith Translation** or **SJ & JB Translation**, one thing is clear that the **Composers of Mandala-8** have tried to defend **Indra** in the best possible way, as they were the **die-hard fans of the God**. On the basis of **analysis of Mandal-8 data** about **Indra**, it can be inferred that **only due to god Indra,** the Vedic Society got **split into two factions**.

**D. Employing Logical Deduction to separate the "<u>True Horse</u> from <u>Mythical Asva</u>":**

Whether we go by the version of the proponents **Aryan Migration Theory** (**AMT**) or the supporters of **Out of India Theory** (**OIT**); one thing is common between these two rival groups, both camps firmly believe that along with **Ratha**, ***Asva*** or the **True Horse** was the integral part of the **material culture** of Vedic People. This is because, in the **Ten Mandalas of Rigved**, the terms **Ratha** and **Ashva**/***Asva*** appear more than 180 times.

However, the hymns addressed to the **Ribhus** (three brothers who lived during pre-Rigvedic time and made major contributions during the development phase of **Yajna** ritual) reveal the fact that ***<u>Asva for Indra</u>*** and ***<u>Suratha for Asvins</u>*** were the **mental models** created by the **Ribhus** specifically to fetch the **Deities to the site of Yajna.** The stories of fashioning these two **mental models** have been elaborated in some **Early Mandala hymns** such as **Rv-3.60**; **Rv-4.33 to 37** as well as the **Late Mandala hymns** like **Rv-1.20**; **Rv-1.111** exclusively addressed to the **Ribhus**. In other words, the tales of creation of ***Asvas for Indra*** and ***Ratha for Asvins*** are known to **all generations of Rigvedic Composers**. Unfortunately, **scholars of yester-years** and **modern days** either did not take these hymns seriously or to promote their fake narratives purposely avoided highlighting contents of the eleven hymns dedicated to the **Ribhus** to whom the Composers have also accorded the status of the **Divine Beings**.

Since several years, **Rigvedic Horse** has remained a **major controversial topic** with no end to achieve an acceptable solution in near future to this long-lasting dispute.

Therefore, **Logical Deduction** is employed to ***identify*** and ***separate*** the **Mythical Asva** (used by the Vedic Deities to draw their **Rathas**) from the **True Horse** that was reported by the Rigvedic Poet to have sacrificed **first time in Yajna** conducted during the Rigvedic period.

**<u>"Mounting of Ratha by Deities" *verses* "Mounting of Asva/True Horse by Deities"</u>**

As mentioned earlier, the **Ribhus** (three brothers-**Ribhu**, **Vaja** and **Vibhavan**) were the master-minds behind the shaping of **mythical Asva and Ratha** for the quick conveyance of the Vedic Deities specifically to bring them instantly to the location of **Yajna to enjoy various sacrifices**. The Composers of the **Five Early Mandalas** have repeatedly told that the Gods like **Indra** and **Asvins** use **Asva drawn Ratha** to attend **Yajna** function. The Poets of the verses **Rv-3.35,4** and **Rv-8.10,6** addressed to **Indra** and **Asvins** respectively have used the word ***Adhi-tishta*** to denote **mounting of Ratha**.

**Rv-3.35,4:** *brahmaṇā te brahmayujā yunajmi* ***harī*** *sakhāyā sadhamāda āśū* |

***sthiraṃ rathaṃ*** *sukhamindr****ādhitiṣṭhan*** *prajānan vidvānupa yāhi somam* ||

ब्रह्मणा ते ब्रह्मयुजा युनज्मि हरी सखाया सधमादं आशू । स्थिरं रथं सुखमिन्द्राधितिष्ठन्प्रजानन्विद्वाँ उप याहि सोमम् ॥

**Griffith Translation**

# Those who are yoked by **prayer I harness**, **fleet friendly Bays** who take their joy together.

**Mounting thy firm and easy car**, O **Indra**, wise and all-knowing come thou to the Soma.

**SJ & JB Translation**

4. With a sacred formulation **I yoke for** you the formulation-yoked pair of **fallow bays**, your swift comrades in joint revelry. O **Indra**, **mounting the sturdy, well-naved chariot**, thinking ahead, knowing, drive up to the soma.

In the hymn dedicated to **Indra**, the Composer speaks about **mounting of stable Ratha** (*sthir Ratha*) by **Indra**.

**Rv-8.10,6**: *yadantarikṣe patathaḥ purubhujā yad veme rodasī anu* |

*yadvā svadhābhir****adhitiṣṭhatho*** *rathamata ā yātamaśvinā* ||

यदन्तरिक्षे पतथः पुरुभुजा यद्वेमे रोदसी अनु । यद्वा स्वधाभिरधितिष्ठथो रथमत आ यातमश्विना ॥

**Griffith Translation**

# Lords of great riches, whether through the firmament ye fly or **speed through heaven and earth**,

Or with your Godlike natures **stand upon your cars**, come thence, O **Asvins,** hitherward.

**SJ & JB Translation**

6. If you are flying in the mid-space or if along these two world-halves, o you who provide many benefits, or if, after your wont, **you are standing upon your chariot**, from there drive here, **o Aśvins.**

In the hymn devoted to **Asvins**, the Poet talks about **mounting of Ratha by *Asvins***.

From the content of both translations, it is apparent that in the verses **Rv-3.35,4** and **Rv-8.10,6** the word **Adhitishta** stands for ***Ratha* mounted by the Gods; Indra** and **Asvins** and not ***Asva.*** Major difference between the two translations of the verse **Rv-8.10,6** is, **Griffith** has used the word **car** for ***Ratha*** and **SJ & JB** have employed the term **chariot** for ***Ratha***.

Now we shall take an intense look at the hymns dedicated to ***Asva***/**Ashva**. In **Mandala-1**; there are two hymns **Rv-1.162** and **Rv-1.163** that are addressed to ***Asva Devata*** and the contents of the **35 verses** of these two hymns reveal the fact that here the word ***Asva*** stands for the **True Horse**. Logically speaking, **only in these two hymns**, we find proper description about the **True Horse**. The Composer of these two hymns in the verses **Rv-1.163,2** and **Rv-1.63,9** has used a special word **अध्यतिष्ठत/Adhyatishat.**

**Rv-1.163,2**: *yamena dattaṃ trita enamāyunaghindra eṇaṃ* ***prathamo adhyatiṣṭhat*** |
*gandharvo asya raśanāmaghṛbhṇāt sūrādaśvaṃ vasavo niratasṭa* ||

य॒मेनं॑ द॒त्तं त्रि॒त ए॑नमायुन॒गिन्द्र॑ एणं प्रथ॒मो अध्य॑तिष्ठत् । ग॒न्ध॒र्वो अ॑स्य रश॒नाम॑गृभ्णा॒त्सूरा॒दश्वं॑ वसवो॒ निर॑तष्ट ॥

**Griffith Translation**

# This Steed which Yama gave hath Trita harnessed, and him, **the first of all, hath Indra mounted**.
His bridle the **Gandharva grasped**. O Vasus, from out the Sun ye fashioned forth the Courser.

**SJ & JB Translation**

2. Trita yoked him, who had been given by Yama; **Indra was the first to mount him**; the **Gandharva grasped** his halter. O Vasus, you carved the horse out of the sun.

**Rv-1.163,9:** *hiraṇyaśṛṅgho.ayo asya pādā manojavā avara indra āsīt* |
*devā idasya haviradyamāyan yo arvantaṃ* ***prathamo adhyatiṣṭhat*** ||

हिर॑ण्यशृ॒ङ्गोऽयो॑ अस्य॒ पादा॒ मनो॑जवा॒ अव॑र॒ इन्द्र॑ आसीत् । दे॒वा इद॑स्य हवि॒रद्य॑माय॒न्यो अर्व॑न्तं प्रथ॒मो अ॒ध्यति॑ष्ठत् ॥

**Griffith Translation**

# Horns made of gold hath he: his feet are iron: less fleet than he, though swift as thought, is Indra.
**The Gods have come** that they may taste the oblation of him **who mounted, first of all, the Courser**.

**SJ & JB Translation**

9. Having golden horns [=rays], his feet copper, swift as thought he was (an) Indra in the lower (realm). **The gods themselves came to eat the oblation of him, who first mounted the steed**.

Please note that in the hymns of **Five Early Mandalas of Rigved**, there is no mention of any animal ever mounted by either **Vedic God** or **Man** belonging to Vedic Community. However, the Poet in the above two verses has used **अध्यतिष्ठत/Adhyatishat** term to hint at. it is the **Vedic Gods** including **Indra** who **mounted the True Horse/*Asva* first/*prathamo*** and did

not give credit to any person belonging to Priestly or Royal Family. Please remember that **Mandala-1** is the **last but one Mandala of Rigved**. And the use of term ***prathamo/*** प्रथ॒मो in both verses manifests that the Composer has given first preference to Vedic Gods as the **Riders** of the **True Horse**.

However, in the verse **Rv-1.162,17; पार्ष्ण्या /*Parshnya*** is another word which explicitly indicates the **True Horse was ridden by a man**.

**Rv-1.164,17:** *yat te sāde mahasā śūkṛtasya **pārṣṇyā vā kaśayā** vā tutoda |*
*sruceva tā haviṣo adhvareṣu sarvā tā te brahmaṇāsūdayāmi ||*

यत्ते॑ सा॒दे मह॑सा॒ शूकृ॑तस्य॒ पार्ष्ण्या॑ वा॒ कश॑या वा तु॒तोद॑ । स्रु॒चेव॒ ता ह॒विषो॑ अध्व॒रेषु॒ सर्वा॒ ता ते॒ ब्रह्म॑णा सूदयामि ॥

### Griffith Translation

# If one, **when seated,** with excessive urging hath with **his heel or with his whip** distressed thee,

All these thy woes, as with the oblations' ladle at sacrifices, with my prayer I banish.

### SJ & JB Translation

17. If, in riding you, anyone goaded (you) with **his heel or with a whip**, along with too much "come on, come on," I make all these sweet for you with a sacred formulation, as (priests) sweeten them [=oblations?] by the ladling of the oblation at the rites.

It must be borne in mind that **only and only** a **rider of True Horse** is capable to use both, his **heel** and a **whip to provoke** or **instigate the animal to run faster.**

Hence it can be said that the **proper references of mounting of Asva** are present only in the hymns **Rv-1.162** and **Rv-1.163** that are addressed to ***Asva***.

**Note: As a grown up boy, in my ancestral village, I used to ride two horsed which my family possessed. Therefore, I know very well how a horse rider uses heel-start (similar to kick-start given to a two wheeler) to make the horse first to start run and then frequent gentle hits of his heel to signal it to move faster.**

Having read the hymns **Rv-1.162** and **Rv-1.163** several times, one day, based on the contents of the **35 verses** of these two hymns devoted ***Asva***, I decided to compile them in different sub-groups and then rearrange them to achieve continuity in the flow of information provided by the Poet. After the **restructuring of 35 verses** (see **Table-5**), I could draw a proper wordy picture of the **True Horse** and know the main purpose behind the **Horse Sacrifice**.

## Table-5: Remodelled Verses tell us Arrival to Sacrifice of *Asva* /the True Horse story

| Point/Category | Related Verse Numbers with Description in brief |
|---|---|
| "Asva" arrived from the unknown Place | Rv-1.163,1 to 5: Poet accepts that he is not aware of origin of Asva, but believes that only Varuna, the all knower god has the proper information about his birth. |
| "Asva" described with the Special Features | Rv-1.163,9: Asva is described to have Golden Horn (?), metal feet and portrayed as very high speed thinker, but inferior to Indra only. |
| "Asva's" engagement in a procession | Rv-1.163,8: Asva is also engaged to pull Ratha in a procession. Even Gods too want to test their strength or vigour in comparison with this newly arrived Asva. |
| "Asva" declared as the newly inducted God | Rv-1.162,1: Content of the verse depicts a fresh inclusion of Asva in the old list of the Vedic Gods with the request to Old Deities not to get offended due to this act. |
| "Asva" is given the Preferential Treatment before Slaughtering | Rv-1.162,16: Dressing and Decoration of Asva.<br>Rv-1.163,7 : Proper Feeding of Asva before taking for slaughtering. |
| "Asva" is taken to the place of slaughtering | Rv-1.162,2 to Rv-1.162,4 and Rv-1.163,12: Verses describe that with a Goat in the leading position, the Asva/True Horse is now taken for slaughtering. |
| "Asva" is slaughtered systematically using a sharp tool to the sizes desired for Sacrificial purpose | Rv-1.162,8; Rv-1.162,6; Rv-1.162,14; Rv-1.162,19; Rv-1.162,10: These verses indicate that the body of Asva is systematically cut into pieces to cook them in a vessel just to offer the same to Gods. A skilful slayer under the guidance of seniors, first time identified 34 ribs in Asva's chest. |
| "Asva's Flesh" is cooked separately and served to Gods in Yajna and other guests | Rv-1.162,6; Rv-1.162,11; Rv-1.162,12; Rv-1.162,13; Rv-1.162,15; Rv-1.162,9; and Rv-1.162,20: Asva's flesh, its body parts are cooked properly without harming its legs and hurting Atma/soul as they will be offered in Yajna. |
| "Asva" sacrificed in Yajna | Rv-1.162,5; Rv-1.162,7; Rv-1.162,17: Asva is properly sacrificed in Yajna in presence of the invokers, main Priest, Soma-presser, fire-initiator, reciter etc. |
| "Asva" left for Heaven in the form of Spirit or Life-energy or Atma | Rv-1.163,6 and Rv-1.163,11: Content of these verses manifest that after completing sacrificial procedure on ground, now Asva has started his a long journey to Heaven in the form of a Life force/Spirit/Atma. |
| 'Asva" reached the Heaven to serve Gods there, supposed to be the place of his parents | Rv-1.163.10; Rv-1.163.13; Rv-1.162.21: These verses portray that Asva, the steed of Tvastar though unknowingly landed on ground, but continued his bonding with the Heaven/Gods' place, has ultimately reached the Heaven to whom Gods would engage to draw their Rathas like '*Hari*, *Prishati*, and *Rasabha*'. |
| Real Purpose of the Sacrifice of "Asva" described properly | Rv-1.162,22: The main intention of the sacrifice of Asva /the True Horse is to send him to Heaven to please the Gods so that after seeing the True Horse back in Heaven, Gods would bestow the wealth in form of good cows, good Asva (race quality bulls/oxen), male offspring and all round wealth on the Priests. |

From the reshuffled verses placed in the tabular form (see **Table-5)**, it is apparent that, when the hymns **Rv-1.162** and **Rv-1.163** dedicated to ***Asva*/the True Horse** are **studied in totality or jointly;** then it can be known that some verses related to the activity of **sacrificial rite** and his journey to Heaven are present in both hymns. However, the Poet has described the act of sacrifice of the **newly arrived Horse** in more detail in the hymn **Rv-1.162.**

Hymn **Rv-1.162** tells us that a **newcomer True Horse** was systematically sectioned by a slaughter and then cooked in a vessel to offer its parts to Gods in **Yajna. His** cooked flesh was served the guests too. It is to be noted here that as per the Poet of the hymns **Rv-1.162** and **163**, the ***Asva*** mentioned in them is the **creation of God Tvastar** and **not the Ribhus**.

However, the information given in the verses **Rv-1.162,21** and **Rv-1.162,22** also discloses the fact that the **main purpose of the sacrifice of the *True Horse*** is to **send him** to **Heaven** so that, Gods would engage ***Asva*** arrived from **Earth** to pull their ***Rathas*** replacing their ancient **mythical Asvas** like ***Hari*** (Indra), ***Prishati*** (Maruts), and ***Rasabha*** (Asvins). In other words, here the Poet imagines that, the Gods who live in Heaven would be happy to replace their **mythical Old Ratha-pullers** with the **freshly arrived strong and powerful real animal** and then after getting pleased with the act of the Priests, they would fulfil the wishes of the Priestly Community by bestowing wealth, race quality **Asva/bulls** and progeny.

Content of the verse **Rv-1.163,9** makes it apparent that the **True Horse** was being sacrificed **first time** in the **Vedic Culture as it was not at all available there earlier**. It is strange but fact that as per the Poet, the Vedic Gods **urgently rush to the place of Yajna** to enjoy the **flesh of True Horse and ride it,** forgetting their regular vehicles, ***Rathas*** (as if for this purpose, they travelled on the **True Horses**). This can be easily understood from the use of a special word ***prathamo/*first** by the Composers in the verses **Rv-1.163,2** and **9**.

After **analysing both hymns in totality**, it becomes crystal clear that the ***Asva*** mentioned in the hymns **Rv-1.162** and **Rv-1,163** is the **True Horse** (***Equus caballus***) and is different from the **mythical *Asva*** or **mental models** of the **Ribhus' creation**. Based on the use of the special terms like ***Adhyatisthat*** and ***Parshnya*** in the hymns, it can be stated that the **True Horse** was brought by some unknown **Horse Rider** from the **Gandharva region**/ North-west boundary into the **Rigvedic Territory**.

It should be borne in mind, only in the hymn **Rv-10.96,** we find the description about the **glorification of *Hari*** or the **two tawny steeds of Indra** (mythical horses), which happens to be the **Last Mandala of Rigved** and **not in the Six Family Mandalas**. **Why is it so?**

**E. Solving some puzzles of the hymn Rv-1.164 by applying Logical Deduction:**

Hymn **Rv-1.164** is one of the most widely discussed hymns of **Rigved**, which is popularly known as the **Riddle hymn** as it contains several features that are not easy to understand and hence many Vedic Scholars say that it presents **many riddles before readers**. The hymn is also known as "***asya vamasya"*** sukta as it begins with the two words, and those are ***asya vamasya***. Its **52 verses** contain the terms/phrases related to numbers, seasons, rain, Saraswati, Sun and its influence on the life on earth, the references of seven metres, philosophical ideas like the **Oneness of God**, divine power of Agni etc.

As a matter of fact, in the verse **Rv-1.164,45** the Poet himself has hinted about the complex nature of his composition wherein, he has cryptically described same thing in the said verse.

**Rv-1.164,45:** *catvāri vāk parimitā padāni tāni vidurbrāhmaṇā ye manīṣiṇaḥ* |
*ghuhā trīṇi nihitā neṅghayanti turīyaṃ vāco manuṣyā vadanti* ||

च॒त्वारि॒ वाक्परिमिता प॒दानि॒ तानि॑ विदुर्ब्राह्म॒णा ये म॑नी॒षिणः॑ । गुहा॒ त्रीणि॒ निहि॑ता॒ नेङ्ग॑यन्ति तु॒रीयं॑ वा॒चो म॑नु॒ष्या॑ वदन्ति ॥

### Griffith Translation

# **Speech** hath been measured out in **four divisions**, the Brahmans who have understanding know them. **Three** kept in close concealment cause no motion; of speech, **men speak** only the **fourth division**.

### SJ & JB Translation

45. **Speech** is measured in **four feet** [/quarters]. **Brahmins** of inspired thinking know these. They do not set in motion the three that are imprinted in secret; the sons of Manu speak the fourth (foot/quarter) of speech.

**Comment**: The Poet in the above verse has already pointed out that, out of the four parts of the speech/verse, the common men can talk about only one-fourth its part, as three-fourth speech would remain hidden for them (or beyond their capabilities). Only the **Brahmins** or knowledgeable people can understand or decode the entire speech/verse of the Composer.

**Jamison and Brereton** in their translation of the said hymn have acknowledged their understanding of the hymn to a paper written by **JEM Houben** (year 2000). **Houben** in his paper has attempted to relate the descriptions given in the **Riddle hymn** with the elements of **Pravargya ritual**.

After reading **52 verses many times**, based on some identical features, I first segregated and then categorized these verses as per the subjects given in **Table-6**.

**Table-6: Regrouping of the verses of hymn Rv-1.164 on the basis of the Topics**

| Category | Subject Titles of the Categories | Related Verses (Numbers) |
|---|---|---|
| a | **"Aditi as Cow" and "Surya as her Calf"** | **4, 5, 8, 9, 10, 18, 28, 31, 32, 33** |
| b | **Story of the "Seven Adityas" and "Asvins"** | **1, 2, 3, 15, 17, 27, 36** |
| c | **Riddle of "Two Birds Sitting on a Fig Tree"** | **20, 21, 22, 30, 38** |
| d | **God "Surya" as the Shaper of Day/Night, the Seasons, and the Year** | **11, 12, 13, 14, 44, 48** |
| e | **God Surya as the "Rain-Maker" and river Saraswati** | **7, 29, 42, 47, 49, 51, 52** |
| f | **Basis of the Structure of Chhandas (Meters) and the Suktas/Hymns** | **23, 24, 25, 41, 37, 39, 40** |
| g | **Promotion of Yajna and the Concept of "That One/One God"** | **6, 16, 19, 26, 34, 35, 43, and 46, 50** |

Out of several riddles of the hymn **Rv-1.164**, in the following paragraphs, we shall discuss about the two important brain teasing riddles.

**<u>Riddle-1.</u> <u>Verse-5 implicitly describes the Sun and Seven Metres</u>:**

**Rv-1.164,5:** *pākaḥ pṛchāmi manasāvijānan devānāmenā nihitā padāni* |
***vatse*** *baṣkaye.adhi* ***sapta tantūn vi tatnire kavaya otavāu*** ||

पाकः॑ पृच्छामि॒ मन॒सावि॑जानन्दे॒वानां॑मे॒ना निहि॑ता प॒दानि॑ । व॒त्से ब॒ष्कये॑ऽधि॑ स॒प्त तन्तू॒न्वि त॑त्निरे क॒वय॒ ओत॒वा उ॑ ॥

**Griffith Translation**

# Unripe in mind, in spirit undiscerning, I ask of these the Gods' established places;

For up above the ***yearling*** **Calf, the sages to form a web**, their **own seven threads** have woven.

**SJ & JB Translation**

5 Naïve, not understanding, in my mind I ask about these imprinted tracks of the gods. Upon the **full-grown calf** [=the fire] the **poets have stretched** the **seven warp-threads** (of the sacrifice) in order to weave.

**Comment:** In both translations, the Sanskrit term ***Vatsa*** is translated as **Calf**. When there is a **calf**, then there has to be its **mother** / **cow** too. In the verses-4, 8, 9, 10, 18, 28, 31, 32 the Poet has implicitly referred to either **Aditi** or **Earth** as **cow** which implies that the **Sun/Surya** as a **calf** (singular) of mother **Aditi** or **Earth**. When the **Sun** is considered as **Aditya**, then **Aditi** becomes his **mother** and when **Heaven and Earth** are treated as the **Universal Parents** of **All Deities**, then **Earth** turns out to be the mother of the **Sun god**.

As depicted in the verse **Rv-1.164,5**; the **calf** is considered as a complete ball or full grown, means the Composer is talking about the full round but **early morning Sun** (complete fireball) to whom the Poet wants to bring under his control by praying or attracting the attention of the God using a **web of seven threads / strings** which manifests the application of **seven metres** for the composition of the **Praise-songs**. In other words, to laud the **Sun** at the time of **morning Yajna**, the Vedic Composer may use **any of the Seven Metres** known to him. The fact is that, the phrase **Seven metres**/***Sapta Vanih*** is also mentioned in the verse **Rv-1.164,24** of the same hymn. Please bear in mind that the hymns independently addressed to **Surya/the Sun** are found only in **Mandala-1** and **10**, the **Last Two Mandalas of Rigved**.

**Note:** The names of **seven horses of the chariot of the Sun** are given in the legends as **Gayatri, Brihati, Ushnih, Jagati, Trishtubha, Anushtubha, and Pankti;** those are nothing but the **Seven Metres/Chhandas** used by the Rigvedic Composers to compose the **Poems of Praise (for details, see hymn Rv-10.130)**.

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## Riddle-2. Two Birds sitting on a fig tree:

**Rv-1.164,20:** ***dvā suparṇā*** *sayujā* ***sakhāyā samānaṃ*** *vṛkṣaṃ pari ṣasvajāte* |
*tayoranyaḥ* ***pippalaṃ*** *svādvattyanaśnannanyo abhi cākaśīti* ||

द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परि षस्वजाते । तयोरन्यः पिप्पलं स्वाद्वत्त्यनश्नन्नन्यो अभि चाकशीति ॥

### Griffith Translation

# **Two Birds with fair wings**, **knit with bonds of friendship**, in the same sheltering tree have found a refuge.
One of the **twain eats the sweet Fig-tree's fruitage; the other eating not regardeth only**.

### SJ & JB Translation

20. Two well-feathered (birds), **yokemates and companions, embrace the same tree**. Of **those two the one eats the sweet fig; the other, not eating, keeps watch**.

**Rv-1.164,21:** ***yatrā suparṇā amṛtasya*** *bhāghamanimeṣaṃ vidathābhisvaranti |*
*ino viśvasya* ***bhuvanasya gopāḥ*** *sa mā dhīraḥ pākamatrā viveśa ||*

यत्रा॑ सुप॒र्णा अ॒मृत॑स्य भा॒गमनि॑मेषं वि॒दथा॑भि॒स्वर॑न्ति । इ॒नो विश्व॑स्य॒ भुव॑नस्य गो॒पाः स मा॒ धीरः॒ पाक॒मत्रा॒ विवे॑श ॥

**Griffith Translation**

# Where those fine Birds hymn ceaselessly their portion of **life eternal, and the sacred synods**,
**There is the Universe's mighty Keeper, who, wise, hath entered into me the simple.**

**SJ & JB Translation**

21. Where the well-feathered (birds), **never blinking**, cry out for a **share of immortality** and for the ritual distributions, here the **forceful herdsman of the whole living world**, the insightful one, has entered me, the naïve one.

**Rv-1.164,22:** *yasmin vṛkṣe* ***madhvadaḥ suparṇā*** *niviśante suvate cādhi viśve |*
*tasyedāhuḥ* ***pippalaṃ*** *svādvaghre tan non naśad yaḥpitaraṃ na veda ||*

यस्मि॑न्वृ॒क्षे म॒ध्वदः॑ सुप॒र्णा नि॑वि॒शन्ते॒ सुव॑ते॒ चाधि॒ विश्वे॑ । तस्येदा॑हुः॒ पिप्प॑लं स्वा॒द्वग्रे॒ तन्नोन्न॑श॒द्यः पि॒तरं॒ न वेद॑ ॥

**Griffith Translation**

# The, **tree whereon the fine Birds eat the sweetness**, where they all rest and procreate their offspring,
Upon its top they say the fig is luscious none gaineth it who knoweth not the Father.

**SJ & JB Translation**

22. Just that tree on which all the honey-eating, well-feathered **ones settle** and give birth, they say, has the sweet fig at its top. He who does not know the father will not reach up to that.

Practically speaking, in the above **three verses**, the Poet has vaguely defined the puzzle /problem, but he expects from a listener (now reader) to arrive at a proper solution. Taking a clue from the description given in the verse **Rv-1.164,45** (discussed earlier), I decided to look for the answer for this puzzle within the hymn itself. After scrutinizing **three verses** pertaining to the **Two Birds** and a **Fig Tree** again and again, I felt that the use of a special phrase ***bhuvanasya gopāḥ*** भुव॑नस्य गो॒पाः in the verse **Rv-1.164,21** provides **a contextual clue** to the **brain teasing puzzle.** This is because, in some **verses of the Early Mandalas** (refer to verses **Rv-2.27,4**; **Rv-5.62,9** and **Rv-7.51.2**), the **Three Different Family Composers** have used the

term ***bhuvanasya gopāḥ*** for the **Adityas** means **the sons of Aditi**. Based on this hint, I arrived at the answer to this puzzle as **<u>Savitar</u>** and **<u>Surya/the Sun</u>**, the **two solar gods** who are also called as the **Adityas**. In fact, the descriptions given in the following verses taken from the **same hymn** add strength to my answer to the puzzle of "**Two Birds sitting on a fig Tree**".

**Rv-1.164,30:** *anacchaye* ***turagātu jīvamejad dhruvaṃ*** *madhya ā pastyānām* |
***jīvo mṛtasya carati*** *svadhābhiramartyo martyenā sayoniḥ* ||

अनच्छये तुरगातु जीवमेजद्ध्रुवं मध्य आ पस्त्यानाम् । जीवो मृतस्य चरति स्वधाभिरमर्त्यो मर्त्येना सयोनिः ॥

**Griffith Translation**

# That which hath breath and speed and life and motion lies firmly established in the **midst of houses**.
Living, **by offerings to the Dead he moveth Immortal One, the brother of the mortal**.

**SJ & JB Translation**

30. Breathing, life rests (though remaining) on its headlong course, stirring (though) steadfast in the **midst of the dwelling places**. The **living one keeps moving by the will of the dead one**; the **immortal one shares the same womb with the mortal one**.

**Rv-1.164,38:** *apāṃ prāṃ eti svadhayā gṛbhīto.****amartyo martyenā sayoniḥ*** |
*tā śaśvantā viṣūcīnā viyantā nyanyaṃ cikyurna nicikyuranyam* ||

अपाङ्प्राङेति स्वधया गृभीतोऽमर्त्यो मर्त्येना सयोनिः । ता शश्वन्ता विषूचीनां वियन्ता न्य१न्यं चिक्युर्न नि चिक्युरन्यम् ॥

**Griffith Translation**

# **Back, forward goes he**, grasped by strength inherent, the **Immortal born the brother of the mortal.**
Ceaseless they **move in opposite directions**: **men mark the one, and fail to mark the other**.

**SJ & JB Translation**

38. He goes inward and outward, controlled by his own will—he, **the immortal one of the same womb as the mortal one**. Those **two are ever going apart in different directions**. **They observe the one; they do not observe the other**.

**Savitar** being **immortal** and **invisible** does not need food for survival (means eats no fruit) and **Surya/the Sun** who is **mortal** (arrives daily in the morning and disappears in the evening) eats the fruits of fig tree (as described by the Poet). Here symbolically, the term

**Peepal/fig tree** may be taken as a **mid-space** or **mid-region** where both **solar gods** move in the **opposite directions** but at different time (the **Sun** daily moves from east to west during **day time** and **Savitar** is imagined to go around the **Earth** in the **night** from west to east).

In the verses **Rv-1.64,30** and **38**; the Poet has stated that **both have taken birth from the same womb** (as mother is same, means they are brothers, the **sons of Aditi**) and the **people see one of them** i.e. **Surya/the Sun** (is visible to all) and other one, **Savitar** remains **invisible** (like other **six ancient Adityas---Varuna, Mitra, Aryaman, Daksha, Amsha** and **Bhaga**).

It is strange but fact that, in the **Early Six Family Mandalas**, being a **mortal character**, the Family Poets of these Mandalas did not consider **Surya/the Sun** as the **Aditya**; the **son of Goddess Aditi**. First time, the **Mandala-8** Poet through the verse **Rv-8.101,11** has introduced **Surya** in the list of **Adityas**. However, since inception of **Rigved**, God **Savitar** is a part and parcel of the team of **Seven Immortal Adityas**. Probably, due to late induction of **Surya** as **Aditya**, we find the hymns exclusively devoted to the **Sun God/ Surya** only in the **Last Two Mandalas of Rigved** i.e. **Mandala-1** and **10**.

Based on the diverse topics covered by the Poet in the **52 verses** of the hymn **Rv-1.164**, I am of the opinion that, initially, the Composer would have composed separate poetic segments on different topics of his choice and then he put these parts together to give completeness as a Poem. However, either the Poet or the Compiler(s) of **Rigved** would have purposely interchanged the order of the verses to play a mind game with a listener (now reader). This is very similar to **shuffling of a deck of 52 playing cards** before we start a card game like **Rummy** or **Bridge** to randomise the order of playing cards. Therefore, it is essential to rearrange the verses as per the subject and then try to interpret them in entirety.

## Special comment about the Poet

Based on his understanding of the natural role of the **Sun** in shaping the **day and night**, **months**, **seasons** with respect to **yearly time-scale** and the **cause and effect of rain** on the world (see hymn **Rv-1.164**); as well as the observations made by him about the **True Horse** including its mounting, decoration, slaughtering, 34 ribs, its final journey to heaven (refer to hymns **Rv-1.162** and **163)**, it is difficult to believe that **Dirghatamas Auchathya** the Composer of these hymns was a **blind person**. In my opinion, he is **one of the most outstanding Rigvedic Poets as the contents of his poems provide us the ample evidence about his inherent capabilities as an excellent observer and the great practical thinker** as he made me to scratch my head, strain my nerves and stretch my imagination for several days.

**F. Re-exploring Purusha-Sukta by applying the Logical Deduction:**

The main theme of the hymn **Rv-10.90** is to **create various elements of the Universe** including the Gods by **sacrificing the organs of Giant Purusha** in a **Celestial Yajna**. However, as per the Poet, the **primordial Puruasha** is an **immortal entity** (see verse **Rv-10.90,2**) and hence cannot be used for sacrificial activity. Therefore, he comes out with a new idea of transforming a part of **immortal Purusha** to **humanoid Purusha** so as to reshape **Early/Aadya Purusha** to **Bodily Purusha** having thousand heads, thousand eyes, thousand feet etc. (refer to verse **Rv-10.90,5**) I call this mental changeover of **Aadya Purusha** to **man-like Purusha** as ***Nirguna*** (formless) to ***Saguna*** (with form) transition as explained below.

**Rv-10.90,5***: tasmād virāḷ ajāyata virājo adhi pūruṣaḥ |*
*sa jātoatyaricyata paścād bhūmimatho puraḥ ||*

तस्मा॑द्वि॒राळ॑जायत वि॒राजो॒ अधि॒ पूरु॑षः । स जा॒तो अत्य॑रिच्यत प॒श्चाद्भूमि॒मथो॑ पु॒रः ॥

**Griffith Translation**

# **From him Viraj** was born; again **Purusa from Viraj** was born.
As soon as he was born he spread eastward and westward **over the earth**.

**SJ & JB Translation**

5. From **him** the **Virāj** was born; from the **Virāj the Man**. Upon his birth, **he reached beyond the earth** from behind and also from in front.

**Comment**: As the **immortal Purusha** was of no use or unfit for the **Universal Sacrifice** to **create new things in the world**, and therefore, the Poet felt that it is an **imperative need** to transform **him to bodily figure**. Accordingly, first he shaped an intermediate character **Viraj** from **Early Purusha** and then from **Viraj**, he mentally fashioned a **new humanoid Purusha** who possesses **organs like a human being**.

I feel that the **end-point** of the hymn is the verse **Rv-10.90,3** in which Poet has spoken about the important contributions made by the **<u>one-fourth of Purusha</u>** as it is **<u>from his parts, all living beings</u>** are created. The content of the said verse implicitly hints at the **successful completion of the Cosmic Yajna** (the Poet has stressed the **creation of Living Beings** than the Gods and other worldly elements). Hence as per Poet, **he is greater** (more useful) **than** the **<u>three-fourth of Purusha</u>** (immortal) who lives in Heaven. "**There is no change without sacrifice**" or "**No pain, no gain**" or **"You can't make an omelette without breaking a few eggs"** or **"Sacrifice produces sacred things"** is the **practical message** of the hymn **Rv-10.90**.

**Rv-10.90,3**: *etāvānasya* ***mahimāto jyāyāṃśca pūruṣaḥ*** |
*pādo.asyaviśvā bhūtāni* ***tripādasyāmṛtaṃ divi*** ||

एतावानस्य महिमातो ज्यायांश्च पूरुषः । पादोऽस्य विश्वा भूतानि त्रिपादस्यामृतं दिवि ॥

**Griffith Transalation**

# So mighty is his **greatness**; yea, **greater than <u>this is Purusa</u>**.

**<u>All creatures</u> <u>are one-fourth of him</u>, three-fourths eternal life in heaven**.

**SJ and JB Translation**

3. So much is his greatness, but the **<u>Man is more than this</u>**: **a <u>quarter of him is</u> <u>all living beings</u>**; **three quarters are the immortal in heaven**.

**Table-7** describes the usefulness of the **Logical Deduction** in understanding the hymn **Rv-10.90 in totality**.

**Table-7: Brief outline of Purusha Sukta after rearrangement of the verses**

| Verse No. | Gist of the description given in the verse | Explanation/Justification |
|---|---|---|
| **Rv-10.90.2** | **Purusha** alone is existing in the space since a long and being **immortal**, needs no food. | **First being** already present, but is formless or body-less. |
| **Rv-10.90,5**<br><br>**Rv-10.90,4**<br><br><br><br><br><br><br>**Rv-10.90,1** | **Purusha** to **Viraj** to **Purusha** conversion is done to arrange **Mortal Man** for **Yajna.**<br>Three-fourth of a **new Purusha** moves upward who is **immortal** and hence does not eat and one-fourth remains downward who strides in all directions in search of food (this description makes **Purusha** very similar to a **mortal and hungry Man/humanoid**).<br>**New born Purusha** has a thousand heads, a thousand eyes and a thousand feet. He is broader than Earth by at least ten fingers. | **Purusha's body parts** are needed for **Celestial Yajna**.<br>New born **Purusha** has split into two uneven parts, three-quarters (immortal) shifted to Heaven and one-quarter settled on earth, who needs food for survival like **Man**.<br>This **Purusha** has many organs and hence suitable for **Yajna**. **He** is wider than Earth. |
| **Rv-10.90,14** | Features shaped from the organs of **Purusha**<br>**Mid-region**----***Navel*** of Purusha;<br>**Heaven** -------***Head*** of Purusha; | Creation process started with the sacrifice of many organs of **Purusha** and in the |

| | | |
|---|---|---|
| | **Earth**---- ----- ***Feet*** of Purusha;<br>**Directions**-----***Ears*** of Purusha. | beginning; one by one, mid-region, Heaven, Earth, and directions are fashioned. |
| **Rv-10.90,13** | **Gods** formed during the **Cosmic Yajna**-<br>**Moon**—***Mind*** of Purusha;<br>**Sun**---------***Eye*** of Purusha;<br>**Indra** and **Agni**-----***Mouth*** of Purusha<br>**Vayu**------***Breath*** of Purusha | Subsequent to the creation of regions, Vedic Gods like Moon, Sun, Indra, Agni and Vayu are born after sacrificing different organs of **Purusha** in **Celestial Yajna**. |
| **Rv-10.90,15**<br>**Rv-10.90,16**<br>**Rv-10.90,7**<br>**Rv-10.90,6** | **Verse-15** –with **Purusha** as the sacrificial item, the **Gods** have arranged seven sticks as the boundary of fire altar and three times seven layers of fuel to kindle the fire. | These **four verses** jointly indicate that now the **newly fashioned Gods** are ready to perform **Yajna** to create new things. |
| | **Verse-16**—now the **Gods** first-time decided to perform the **duty** of conducting the **Yajna** /sacrifice by offering sacrificial organs of **Purusha** using proper method of sacrifice.<br>**Verse-7**—Gods placed **modified Purusha** on the sacred grass, and performed **Yajna** along with the **Sadhyas** and **Rishis**.<br>**Verse-6**---with **Purusha**, **Gods** conducted **Yajna** by treating **summer as fuel**, **spring as butter**, and **autumn as offering/ gift**. | The Gods first prepare **Yajna-kunda** using sticks, arrange the fuel in layers, place **Purusha** on the sacred grass and then use **seasons** in **Yajna** in presence of the ancient **Sadhyas**/**Rishis**.<br>**Verse-6** describes the distinct roles played by the **three seasons** in the conduction of **Cosmic Yajna**. |
| **Rv-10.90,8**<br><br><br><br>**Rv-10.90,10** | **Verse-8**—from the **act of great sacrifice**, butter/fat is collected. Then came the different types of animals who fly in air (birds), domesticated (***gramya***) and wild (***aranya***).<br>**Verse-10**---Asvas (horse?), Cows, Goats and Sheep who have teeth in both jaws are born during the **Celestial Yajna**/sacrifice. | These two verses (verse-8 and 10) collectively describe how the mobile living beings like birds and animals that are generally seen in the world created through the **Universal Sacrifice**. |

| | | |
|---|---|---|
| **Rv-10.90,11**<br><br><br><br><br><br>**Rv-10.90,12** | **Verse-11**---upon dividing **Purusha** into many parts, how many portions did they use for sacrifice? After sacrificing the mouth, arms, thighs and feet of **Purusha**, what did they achieve?<br>**Verse-12**---from the **mouth**—**Brahmanas** **Arms**—**Rajanyas; Thighs**—**Vaishyas** and from the **Feet** (of Purusha)---**Shudras**. | **Verse-11** serves as a precursor to the description given in the **verse-12**.<br>The **verse-12** describes how the four classes of people or four types of human beings are born after sacrificing the various organs of **Purusha**. |
| **Rv-10.90,9** | From the sacrifice Richas/verses, Saman / hymns are born. Even the Chandas/meters and **Yajna** are originated from this event. | Here the Poet has credited the birth of **hymn**, **meter** and **Yajna** to **Cosmic sacrifice**. |
| **Rv-10.90,3** | **One-fourth** part or **active Purusha** who houses **all living beings** is **taller** than the **inactive** or **passive three-fourth parts Purusha** who makes **Heaven.** | The **Worldly Purusha** where all **Yajna-born** entities live is **superior** to the **Heavenly Purusha** (three-fourth parts). |

In short, **humanoid Purusha** is a **sacrificial actor** on the Universal platform (like an actor performs a key role on a stage), a character mentally designed by the Poet who gladly offers **his body parts in the Celestial Yajna mainly to create all new but essential components of the world including the <u>all living things</u>**.

**III. Final Comments:**

Strictly speaking, **Rigved** is the literature composed in the Poetic form and hence demands **active participation** from every reader. In reality, **Archaic Sanskrit Language** of **Rigved** instigates the reader to explore many possible meanings hidden in the phrases/words used in the **Poems of Praise** and compels him/her to think beyond the literal or plain meanings of the words/terms used by the ancient Composers.

Even though present-day **Vedic scholars and academicians** have categorised the **Griffith Translation** as the **non-scholarly work** and hence termed it as the **outdated** and **outlived book**, however, based on my I personal experience, I strongly feel that it is a very useful document for a beginner who has no background of **Sanskrit language**. This is because,

about **60%** of **my understanding of Rigved** is due to **Griffith Translation** and balance **40%**, **I** credit to the **original Sanskrit text** which I keep on decoding with the help of **Monier-Williams Sanskrit-English dictionary**.

All those present-day **Vedicists** and/or **Linguists** who regularly apply a "**cook-book approach**" to interpret the intricacies hidden in the **Rigvedic plots**/**stories**, would **add nothing new** to the **existing knowledge on Rigved** as with the **prejudice mind-set**, they have constantly failed to take **penetrative look** at the contents of the Verses.

There are many linguists who often say that a person who does not know the **roots and stems of the archaic Sanskrit words**, should not comment on **Rigvedic hymns**. However, I wish to state that **without the application** of **simple logic**, **common sense and general awareness;** the interpretation of Rigvedic verses made by any **Vedic Sanskrit Expert** or **renowned Vedic Scholar** would be ambiguous and/or incomplete.

There is a proverb in **Hindi**, "**नाच न जाने, आंगन टेढ़ा**" **/Naach na jaane, aangan tedha**. Its literal meaning is "**A dancer who cannot dance**, **calls the courtyard uneven**." Or "**A person who can't dance and yet says a stage is not at all good for dance**."

In English, there is a similar proverb "**A bad workman quarrels with his tools**".

It means to say that, instead of taking a serious look at their own mistakes/shortcomings, many people often blame others or the circumstances.

As we have **original Sanskrit text** at our disposal and many dictionaries to translate the Vedic Words to the languages of our choice, hence now, there is no point in blaming **Griffith Translation** which is more than **130 years old**. Only thing now needed, is the **<u>application of mind</u>**. Hence **once for all, we should stop giving excuses**.

**"Where there is a will, there is a way"**

**IV. References**:


1. **"Rig Veda" (Bilingual), Translated by Ralph T. H. Griffith (1896) in PDF.**
2. **The Rigveda-the Earliest Religious Poetry of India**" written by **Stephanie Jamison** and **Joel Brereton (SJ & JB).**
3. **Monier-Williams Sanskrit-English dictionary.**



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